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of pearls hang down upon the thighs, and below the broad girdle hangs a narrower *katibandha*.

A third figure of the goddess (Fig. 9, M. F. A. 21.182) is seated at ease (*sukhasana*), with the left leg pendent, the right hand in *kataka* pose, the left in *varada*. The costume consists of a *dhoti* reaching the ankle, and the usual jewelry and sacred thread (a single string of pearls). The features are softer and fuller than is the case in the more recent types; the face, too, is considerably worn by the application of sandal paste in *pūja* (daily office). This is evidently the oldest of the figures described in the present article, and may be assigned to the twelfth century. It closely resembles a seated Parvati from Polonnaruwa, now in the Colombo Museum (Coomaraswamy, A. K., *Bronzes from Ceylon*, pl. VII, Fig. 12).

A much smaller, seated, four-armed image (Fig. 10, M. F. A. 21.1306), with noose (*pasa*) and skull cup (*kapala*) in the two left hands, represents a *tamasik** form of the goddess, as Kali.

ANANDA COOMARASWAMY.

Subscriptions to the Current Expenses of the Museum

ON February 9 the Museum issued the following appeal for Annual Subscriptions:—

The Trustees of the Museum of Fine Arts ask the public for subscriptions toward meeting the running expenses of the Museum for 1922. In 1921, despite annual subscriptions of \$56,342.50, the largest on record, and despite income of \$133,888 from other sources, the Museum showed a deficit of \$25,220.44. If the total income shows no change in 1922, the Museum will show a yet larger deficit through a necessary increase of expenses already foreshadowed.

Apart from the insistent need of larger income, the Trustees believe that the Museum has never been in a position to render a greater service than it is to-day. The acquisitions of the year have been many and important, the attendance of the public has been larger than in any previous year, and the demand for lectures and guidance has markedly increased.

The Trustees are confident that there are many who believe that the maintenance and development of the spirit that art embodies are essential to the highest welfare of the community. In this belief the Trustees ask those who have not subscribed hitherto to become subscribers now; and they ask those who have subscribed in the past to consider an increase in their subscriptions. In 1921 the individual subscriptions ran from \$5.00 to \$1,000.00. The Trustees desire to state again that the Museum receives no aid from state or city and is dependent entirely upon the generosity of citizens for both maintenance and development.

The complete annual report for 1921 will be

*Images of any deity are classified as *sattvik*, *rajasik*, and *tamasik*; according to, their, ethos; these terms are often rendered as "pure," "passionate," and "dark." The Nataraja image, for example, is *rajasik*.

issued in a few weeks and will be sent to subscribers at once, and to others on application.

The Trustees desire to express through the Committee on the Museum, their grateful appreciation of the generosity of the annual subscribers and their faith in its continuance.

COMMITTEE ON THE MUSEUM

HENRY FORBES BIGELOW
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ARTHUR FAIRBANKS, Chairman

An Early Sargent Portrait



Portrait of Robert de Cuirieux with his pet dog
J. S. Sargent, 1879

Purchased, 1922, from the Charles Henry Hayden Fund

Note

DR. GEORGE A. REISNER, Curator of Egyptian Art, returned to Egypt on January 21, and upon his arrival, about February 12, was to continue excavations at Kabushia (Meroë), begun by Mr. Dows Dunham, Assistant Curator, in November last. Of the three groups of pyramids under excavation, two are now finished, the Southern and the Northern, and work is well advanced on the third and last group of pyramids, known as the Western Cemetery in the plain.